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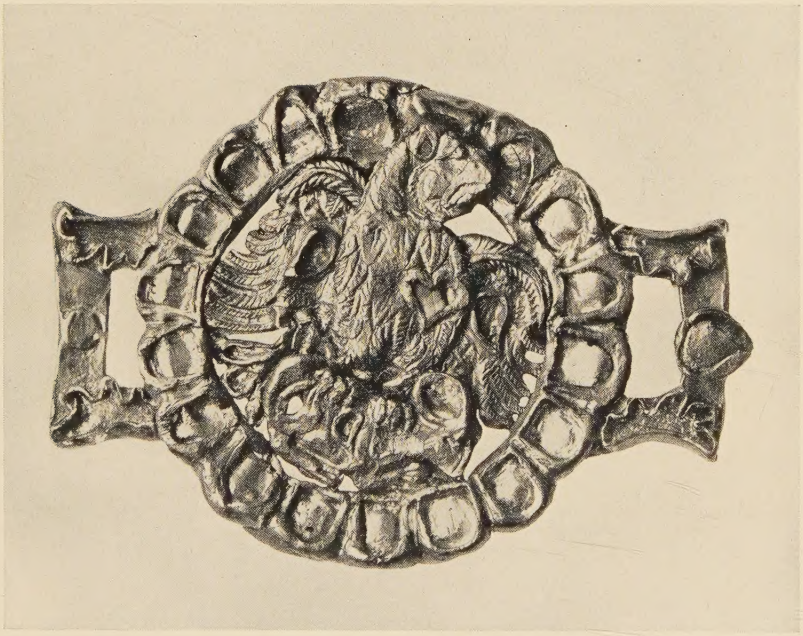
LI *a*. GOLD MEDALLION OF CONSTANTIUS CHLORUS



LI *b*. SCYTHIC GOLD ORNAMENT

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53. GOLD MEDALLIONS OF CONSTANTIUS CHLORUS.

ON 21 September 1922 there was discovered in a brickfield at Beaurains, near Arras, a treasure of Roman coins and jewellery which had been deposited in the beginning of the fourth century of our era. It comprised a considerable number of large gold medallions and many aurei and solidi, in all about 300 pieces, and a certain number of silver coins; there were also several necklaces and other jewellery, as well as some silversmith's work. Nearly all the contents of the find were dispersed before the authorities could lay their hands on them, and, what is worse, much seems to have been consigned to the melting-pot. Nine of the medallions were, however, secured, and some half-dozen more, which had found their way out of the country, were also saved from destruction. But these, it would seem, are all that remain of the medallions, the number of which has been placed by rumour as high as fifty. After five years of litigation the ownership of the nine has been decided by the French court; of these, the very important piece commemorating the entry of Constantius Chlorus into London after the defeat of Allectus in 296 has been declared a national monument and acquired by the Museum of Arras. That the two pieces here illustrated (Plate LI *a*) have found their way to the British Museum is due chiefly to the munificence of the Goldsmiths' Company, who have once more come to the aid of the Museum in an emergency. Generous subscriptions have also been received from the National Art-Collections Fund, Mr. C. S. Gulbenkian, and Mr. Henry Van den Bergh, who thus helped to secure for the Museum two objects which were far beyond its ordinary resources.

Both medallions, which are equivalent in weight (26·85 and 26·81 grammes respectively) to five ordinary gold coins of the time, and are in perfect preservation, were struck at the mint of Trèves (PTR for *Prima Treverensis*) in the name of Constantius Caesar, afterwards the Emperor Constantius I. One represents him in ordinary laurel-wreath and imperial robe, holding an eagle-topped sceptre; on the other he is identified with the god Hercules, and wears a lion-skin. On both he is described as 'the most noble Caesar, Flavius Valerius Constantius'. On the reverse of both pieces, Con-

stantius, clad in military attire and holding a spear, extends his hand to raise from the ground a kneeling female figure, who holds a spear and rectangular shield. Victory, standing behind him, places a wreath on his head. The inscription PIETAS AVGG[VSTORVM], 'the compassion of the Augusti', combined with the type, can only mean that the medallion commemorates the return to the Imperial allegiance of an erring but repentant barbarian province. The shield carried by the kneeling figure is of the oblong type, like those which appear on a sestertius of Caracalla commemorating a victory in Britain; it is true that an oval type is more usually associated with Britannia.

A third medallion (now in America), evidently referring to the same victory, has the same obverse with the head of the Caesar as Hercules (from the same die), and on the reverse a figure of Mars Victor. There can be no doubt that all three medallions refer to one and the same event in British history, namely, the defeat of Allectus in 296, and not, as has been suggested, to the defeat at Langres in 298 of the Alamanni who had invaded Gaul. To such a defeat the type of the recovered province and the motto 'Compassion of the Augusti' would hardly apply.

The two Augusti are Diocletian and Maximian; Constantius himself was not promoted to the rank of Augustus until 305.

The use of *pietas* in the sense of pity or clemency, though not common in good Latin, is recorded as early as Suetonius.

G. F. H.

54. AENEAS AT THE SITE OF ROME.

THE Department of Greek and Roman Antiquities has acquired a marble relief (Plate LII) which is said to have been formerly in the German Embassy at Rome; it measures 23 by 14 inches, and is in remarkably fine condition. The subject of the relief is the arrival of Aeneas in Latium, the story of which is told in full detail by Dio Cassius, who states that he landed near Laurentum together with his son Ascanius or Iulus, and there encountered a white sow who gave birth to a litter of thirty young ones, this indicating that in the thirtieth year his children should get full possession of the land. As Aeneas had already been warned of this event by an oracle,

LII. AENEAS AT THE SITE OF ROME

LIII. VILLANOVA BRONZE URN

he recognized that this was the place where he was destined to land and found a city (afterwards known as Alba Longa). The story is also told in more poetical form by Virgil. In *Aen.* iii. 390 the seer Helenus informs the hero that the place where he finds the sow will be his future home, and the lines are again repeated where the river-god Tiber addresses Aeneas as he lay on the bank of the river in a night of anxious thought (*Aen.* viii. 38 ff.).

The relief depicts the moment of the hero's arrival. Stepping from his ship by means of a plank, and leading the young Iulus by the hand, he contemplates the sow which crouches in a cave with her young ones feeding at her breast. Above the cave springs a tree of somewhat conventional type, which may be accepted as the *ilex* of the poem, though the leaves are more like fig-leaves. (Possibly the artist has confused the tree with the *Ficus ruminalis* associated with Romulus.) Above this, again, are indicated the walls of the city of Laurentum. In the ship two of Aeneas' comrades are visible.

The story is rarely represented in art, but it appears in almost identical form on a medal of Antoninus Pius' reign, now at Paris. From its style the relief may be assigned to the same period, a time when much attention was being paid to antiquity and to the details of early Roman history or legend. H. B. W.

55. THE HALL COLLECTION.

THE Department of Greek and Roman Antiquities has recently acquired by donation the collection of Greek antiquities formed by the late Mr. W. E. Hall, comprising in all eighty-six objects. On the death of Mr. Hall's widow in 1927 her executor, Mr. C. W. Scott, kindly handed over to the Museum this collection, made during the past fifty years by Mr. Hall, partly as the result of his travels in Mediterranean lands. It contains several pieces of outstanding interest, and consists mainly of Greek vases of different periods, but there are also some interesting objects in bronze and terra-cotta, as well as coins, glass vessels, and Egyptian antiquities.

The most noteworthy of the bronzes is a large urn with cover (Plate LIII) which belongs to the pre-Etruscan stage of civilization in northern Italy, known as the Villanova period, and dates from

about 800 B.C. These urns were used to contain the ashes of the dead, and were more often of earthenware. The present example is covered with geometrical patterns in relief, and appears to be finer and more complete than any of the published examples from Italian collections. Height 12 in.

The terra-cotta sepulchral urn or chest (Plate LIV) is a good example of a common type, of which the Museum already possesses a dozen or so specimens. The reclining effigy of the deceased on the lid is, however, exceptionally well executed. The subject on the front is the slaying of Troilus by Achilles, one of the stock themes of the Etruscan repertory. This chest dates from about the third century B.C. Height of chest, 15½ in.; of cover, 14¼ in.

The collection is particularly rich in pottery of all periods, from the Mycenaean down to the Graeco-Italian fabrics of the second century B.C. An oinochoe is an interesting example of Cypriote pottery of the early Iron Age or Graeco-Phoenician period, dating from about the seventh century B.C. (Plate LVI*b*). It has in addition to the typical decoration of the period (viz. a series of concentric circles placed vertically on each side of the vase) a figure of a man in a peaked cap holding a bird. Figure-subjects are very rare on Cypriote vases. This vase was found by General Cesnola previous to 1870, and was purchased from him in that year ; it is illustrated in his *Cyprus*, pl. 42. Height 12½ in.

Of the vases of the black-figure period, the most interesting is a large amphora (Plate LVI *a*) with friezes of figures in what is known as the 'affected' style. About fifty of these vases are in existence, all marked by groups of attenuated figures, often with mincing gait or in affected attitudes, but there is seldom any meaning in the compositions. In the present case the grouping and characterization of the figures is a reminiscence of the scenes representing the Birth of Athena on Attic vases of the time. Height 17 in.

Among the red-figured vases is a group of three very fine slim amphorae (Plate LV) of the form known as 'Nolan', most of them having been found at Nola in Campania. The first one (LV *b*, 13 in. high) is decorated with allegorical representations of the Greek games. On one side is a seated judge or trainer, and before him is a running

LIV. ETRUSCAN SEPULCHRAL URN

a *b* *c*

LV. NOLAN RED-FIGURE VASES

LVI *a*. BLACK-FIGURE AMPHORA

LVI *b*. CYPRIOTE WINE-JUG

LVII. CAMPANIAN LIBATION-BOWL

winged figure, supposed to be Agon, the personification of athletics. In the field are two leaping-poles, and a pick which was used by athletes for exercising purposes. On the reverse of the vase is a similar winged figure. Of the other two amphorae (each 14 in. high), one has a representation of Athena and Hermes, and is remarkable for its exquisitely graceful drawing ; the other has a man pursuing a woman (possibly Menelaos and Helen). All three belong to the best period of red-figure vase-painting, viz. the beginning of the fifth century B.C.

Another interesting vase is the libation-bowl of black glazed ware (Plate LVII), which belongs to the class of third-century Campanian vases known as 'Calene phialae' (diameter 7 in.). Round the central boss is a design, several times repeated, of Helios in his chariot, and within this is the inscription in raised letters L · CANOLEIOS · L · F · FECIT · CALENOS. L. Canuleius is well known as the chief maker of these vases, though the Museum previously possessed no example of his work. They are imitations of silver vases, made for those who could not afford the more expensive material. H. B. W.

56. A SPHINX OF AMENEMHET IV.

THE Egyptian Department has recently acquired, through the National Art-Collections Fund, by which it was bought and presented to the Museum, an Egyptian sphinx dedicated by King Ma'at-Kheru-Ra' Amenemhet IV, the last king of the XIIth Dynasty (*c.* 2000 or 1800 B.C.). It is of the usual type of the period, except for the head-dress, which is a lion's mane disposed in such wise as to resemble the royal *nemes*-head-dress or 'klaft', the hair in a bag with its two lapel-like ends in front of the shoulders and its small pigtail behind. This lion-head-dress is that characteristic of the well-known and so-called 'Hyksos' sphinxes from Tanis, the really XIIth Dynasty date of which is thus confirmed. The face of the king is obviously a portrait, with its large visage and small mouth: unluckily both nose and chin are battered. The style of the sphinx (except for the head-dress) is exactly like that of the female sphinx at Rome attributed to Queen Hatshepsut by v. Bissing-Brückmann, *Denkmäler ägyptischer Skulptur*, Taf. 37 (followed by Steindorff, *Blütezeit des Pharaonenreichs*[2], Fig. 20), but which is certainly of

the XIIth Dynasty and, except that it is larger, seems a feminine counterpart of our new acquisition. This measures 23 inches (58·5 cm.) long by 15 inches (38·1 cm.) high and 8 inches (20·2 cm.) wide on the pedestal, which is itself 4 inches (10·1 cm.) high. The pedestal is rounded at the hinder end. In the back is a round hole 1 inch across and 4½ inches deep, of unknown purpose. The stone is an augite-diorite (Plate LVIII *a*).

The inscription on the breast between the forelegs, as usual, reads: 'Ma'at-Kheru-Ra', living for ever, beloved of Itum, lord of On.' The figure is then connected with the worship of Itum, the god of the setting sun, at Heliopolis. The inscription is the original one; there is no trace of any erasure beneath it. H. R. H.

57. CUNEIFORM TABLETS.

THE Department of Egyptian and Assyrian Antiquities has recently acquired a number of Babylonian cuneiform tablets of interest, including a large tablet, probably from Nippur, dating about 2000 B.C., with inscriptions in an unusually large hand, containing Sumerian names; a very rare and interesting tablet from Babylon, of about 500 B.C., containing an inventory of ritual objects and a list of the *sirrushes* (dragons) and other beasts represented on the walls of E-sagila, the temple of Bel-Marduk; a tablet containing a Neo-Babylonian letter of unusual type; and twenty-five contract tablets, all of the Assyrian period and well written, also of a type not generally met with. H. R. H.

58. A SCYTHIC GOLD ORNAMENT.

THIS gold ornament (Plate LI *b*) obtained by Professor E. Herzfeld at Nihavend, and said to have been associated with Roman imperial coins, is the counterpart of an ornament in the Pierpont Morgan Collection in the Metropolitan Museum at New York (see Sir M. Conway, *Proceedings of the Society of Antiquaries*, xxix, 1916–17, pp. 11 ff.). In each instance the subject is an eagle holding a quadruped in its claws; but in one case the bird of prey looks to the right, in the other to the left, so that if the two were placed side by side in their proper relation they would look towards each other. The projections to right and left are pierced in such a way as to fit

LVIII *a*. SPHINX OF AMENEMHET IV

LVIII *b*. EARLY ENGLISH CENSER-COVER

LIX. ANGLO-SAXON ANTIQUITIES

a narrow strap, and those on the side towards which the eagles look have raised studs, almond-shaped at the top, on which a strap-end could be secured. It may perhaps be assumed that the two ornaments were found together in the same tumulus, and that they formed part of a single caparison or accoutrement; the example in New York, acquired more than ten years ago, is in the better condition, and we may suppose the subject of this note to have undergone long wanderings in the course of which it received regrettable damage.

Like so many examples of Scythic art, this ornament was enriched with inlay of flat coloured stones of which only two or three of a grey-green colour remain in place. The cells made to contain the stones are beaten out in the metal: there are no applied cloisons; the eagle and its prey are also executed in repoussé work. The general affinities are with the late period of Scythic art. In the article mentioned above, Sir Martin Conway has cited instances of the displayed eagle as represented by Scythian goldsmiths in the first centuries of our era: he sees in the design, placed as here within a circle, a barbaric imitation of the Roman eagle within a wreath. The casual distribution of the inlaid stones on the bird's body is characteristic of such late treasures as that of Novocherkassk on the Don (second or third century A.D.); and the statement that the ornament was found with Roman coins may have a foundation in fact, since Roman coins have been discovered in Siberian tumuli. The acquisition of this ornament adds an important example of Scythic goldsmith's work to the small series in the Museum, most items of which are included in the Oxus Treasure. O. M. D.

59. THE COTTONIAN GENESIS.

NONE of the losses due to the fire at Ashburnham House in 1731, which destroyed many and damaged yet more of the Cotton MSS., is more regrettable than that of the famous Cotton Genesis (Otho B. vi), an illuminated Greek manuscript notable not only for its intrinsic quality but also as one of the few surviving examples of the classical school of illumination. Written perhaps as early as the first half of the fifth century and certainly not later than the

middle of the sixth, it is said to have contained 250 miniatures, many of which were of great beauty and delicacy, and which are certainly related in some way to the Genesis mosaics in St. Mark's, Venice. It was presented to Henry VIII by two Greek bishops, who are said to have brought it from Philippi, and was given by Queen Elizabeth to Sir John Fortescue and by him to Sir Robert Cotton. Many of the miniatures were copied, early in the seventeenth century, for N. C. Fabri de Peiresc, the French antiquary, to whom Cotton lent the volume, and two, but unfortunately only two, of these copies are extant in the Bibliothèque Nationale, Paris. At first the manuscript was believed to have perished in the fire, but a number of charred fragments were found later and eventually some 150 pieces were identified. Flattened, mounted, and rebound, they serve to-day rather to excite regret for our loss than to satisfy curiosity. Some fragments, making up portions of four leaves, came into the possession of the Rev. Andrew Gifford, whose library was bequeathed to the Baptist College, Bristol. Identified and published in 1881 by the Rev. F. W. Gotch, President of the College, they have now by the generosity of the Committee been deposited on permanent loan in the British Museum, where they will be accessible to students. They contain portions of four miniatures, the colours of which are fresher and the outlines more distinct than in any of those preserved in Otho B. vi, and they are thus of great value for an appreciation of the illuminator's art. The portions of Genesis represented are: xiv. 13–16; xv. 3–4, 11–12; xvi. 5–15; xix. 4–11. The subjects illustrated are: Abraham's delivery of Lot; Sarah and Hagar; the men of Sodom before Lot's house. H. I. B.

60. ANGLO-SAXON ANTIQUITIES (FENTON COLLECTION).

THE outstanding acquisitions from the collection of the late Mr. S. G. Fenton are of the Anglo-Saxon period and have been described in the *Victoria History of Suffolk*, vol. i, pp. 336, 337, 342, 346. The most attractive item is a richly gilt copper disk (no. 1 on Plate LIX) that probably formed the head of one of a set of three pins linked together like those in this Museum from the river Witham.

Divided into quadrants, the decoration consists of fantastic animals with interlacing tails and limbs in the style which is now recognized as Anglian of the eighth or ninth century (*Archaeologia*, lxxiv. 245; Brøndsted, *Early English Ornament*, p. 138). One of a pair of 'long' brooches (no. 3), about A.D. 550, found on the shoulders of a skeleton near Cross House, Ixworth, Suffolk, in 1868, has sunk rings above and below the bow once filled with red enamel, such brooches being generally quite plain in contrast to the square-headed type (no. 4), which was found at Fridaythorpe in the East Riding, and is covered with debased ornament. It dates perhaps from the early years of the seventh century, one of the latest pagan relics, whereas the swastika or fylfot brooch (no. 2) is among the earliest Teutonic finds in the country. It was found at Mildenhall, Suffolk (Baldwin Brown, *The Arts in Early England*, iii. 281), and again has traces of red enamel in the eyes and at the centre, the four birds' heads forming a sun-symbol which was a favourite with the Scandinavian peoples. A tinned bronze badge in the form of a fish, from Warren Hill, Mildenhall, is one of a small group of presumably Christian emblems in the early Anglo-Saxon period, the letters of the Greek word for 'fish' being the initials of a Christian confession of faith. There are also three plain bronze brooches of the smaller type dating from the sixth century, as well as Frankish buckles from Stowting, Kent; and other items worthy of special mention are three enamelled brooches of the Roman period (probably second century), and a Roman cinerary urn of glass, said to have been found in London by Sir Hugh Myddleton in making the New River early in the seventeenth century.

R. A. S.

61. AN EARLY ENGLISH CENSER-COVER.

A PARALLEL to the censer-cover illustrated on Plate LVIII*b* has been in the Museum since 1837, having been found in the Thames near London Bridge, but is in a damaged condition. Its original form is clear from the present example, which was found about 9 feet deep at the north end of Palace Street, Canterbury, about sixty years ago, and has been repeatedly published (e.g. *Proc. Soc. Antiq.* xxi. 351; J. Brøndsted, *Early English Ornament*, p. 265; and *Brit. Mus. Cat. Ivory Carvings*, p. 66). It consists of a stout bronze

casting, 4½ inches high, in the form of an open-work pinnacle of four sides, inlaid in parts with bands of silver upon which traces of engraving in a simple palmette border are to be seen. From the lower angles project four feet pierced to receive upright rods on which the cover moved up and down; and the decoration of the four lower panels consists of (i) two quadrupeds back to back on their haunches, each with a fore paw raised, with a bird in the pediment; (ii) two birds back to back, one inverted, with a dragon above; (iii) two bird-like monsters, back to back, one inverted, their tails knotted in the centre; above, a beast with head turned back; (iv) two birds, back to back, standing on conventional foliage and pecking at seeds, with a monster above having the wings upraised. That censer-covers of the same general form were known before the Conquest is shown by the Pershore example, which bears a Saxon inscription. The two Museum specimens are certainly later, but there are arguments both for and against a pre-Conquest date. The form is architectural, recalling the tower of Sompting church; and though Mr. Aymer Vallance, in bringing the Canterbury bronze before the Society of Antiquaries, contended for a thirteenth-century date on the ground that the crockets could not be earlier than 1200, the animal motives are clearly related to some in Anglo-Saxon illuminated manuscripts and sculpture, as has been recently pointed out by Dr. Brøndsted, who agrees to an eleventh-century date; and at least two bone carvings in the same style have been found in England. There is now a strong tendency to assign to the later Anglo-Saxon period much that has been claimed for the thirteenth century. R. A. S.

62. A PERSIAN POTTERY BOWL.

WITH liberal help from the National Art-Collections Fund the Museum has acquired a remarkable specimen of thirteenth-century Persian pottery (Plate LX). It is a bowl of imposing size, measuring 16·2 inches in diameter, with wide flat rim, and a deep straight-sided base. It is made of soft sandy ware of greyish white tone and it is decorated in blue and brown colours and white slip under a clear glaze.

LX. PERSIAN BOWL

LXI. GREEK COINS

The main ornament is inside. In the centre is a camel among flowers and foliage, reserved in greyish white, with outlines and shaded details pencilled in brown, on a blue ground. The slope of the sides is covered by a broad band of ornament, the main feature of which is five seated figures of Mongolian type wearing spotted robes and turbans, and dignified by haloes to indicate their importance. These figures are set in a ground of flowers and foliage, conspicuous among which is the lotus rendered in a very Chinese manner. The designs on this band are slightly raised in white slip and also outlined and shaded in brown; and they stand out against a background which is grey, the colour of the underlying body, hatched with brown lines.

Outside, on the flattened band below the lip is a belt of ornamental, and quite illegible, Naskhi inscription relieved in white slip on a blue ground. Below this and on the flat mouth-rim are floral scrolls in blue and brown. Except where the ornament is in relief, the greyish tone of the background has been masked by a wash of white clay. The base is unglazed.

This bowl is an unusually fine specimen of a rare type of Persian pottery, of which two characteristic features are decoration built up in low relief, and figures—of animals, birds and, more rarely, human beings—with dotted skins or clothes, in a setting of flowers and foliage. It is generally believed that this ware was made at Sultanabad. It may well be true, but the only warrant for the belief is the statement of traders that their specimens have been found on the site of that city; and we accept the label 'Sultanabad' provisionally, pending the discovery of kiln-site evidence, which properly conducted excavation would probably secure. There is, however, no question about the type, which has strong individuality and was doubtless the speciality of one particular factory or district.

There are several good examples of this Sultanabad ware in the Kelekian Collection, a large part of which is on loan at the Victoria and Albert Museum, and the Catalogue illustrates two specimens which are dated 1290 and 1299 respectively. It is probable then that our bowl belongs to the latter part of the thirteenth century. The Mongols invaded Persia in 1220, Hulagu Khan captured Bagh-

dad in 1258, and Persia remained under the rule of Mongol princes until the middle of the fourteenth century. History records that Hulagu brought a thousand Chinese artificers and their families to Persia. Whether any of them settled at Sultanabad we do not know, but it is highly probable; and it is certain that the designs which appear on Sultanabad pottery are often inspired by Chinese ideas. The lotus which is repeated five times in the interior of our bowl is in pure Chinese style, but more convincing still are the phoenix and the dragon which are to be seen on other specimens of the ware.

Our early Persian pottery is almost always recovered from the ground in a broken condition; and this bowl is no exception. It is, however, practically complete and very little restoration has been required in the process of reconstruction. Parts of the glaze have become iridescent from long burial, and the iridescent crust, while glowing with beautiful rainbow colours, unfortunately obscures locally the underlying designs. It is hoped to find a means of treating the surface so as to bring out the decoration without completely obliterating the iridescence. R. L. H.

63. AN EARLY IONIAN ELECTRUM STATER.

THE electrum stater illustrated in Pl. LXI, no. 1, belongs to a small group of coins, dating, it would appear, from the seventh century B.C. and distinguished by the peculiar arrangement on the reverse of three incuse punch-marks, one oblong between two squares. The punch-marks contain corrugations, the punch being roughened to bite into the metal; on slightly later coins of this group small types take the place of the corrugations. The provenance of specimens, so far as it is known, goes to show that these coins were produced in the Greek cities of the Ionian coast. Attempts to attribute them to particular mints must for the most part be regarded as hazardous; at this early period it is possible that coinage was not actually a function of the state, and that its types are of the nature of private signets of financial magnates. The type of the present specimen, hitherto unrecorded on coinage of this class, is the forepart of an ibex lying to right; of the two forelegs and the two

horns only those on the right are represented. The animal's hair and the corrugations of the horn are carefully indicated.

The weight (14·32 grammes) is slightly higher than the maximum (14·26 grammes) hitherto recorded for coins of what is called the Milesian standard, but well within the theoretical norm (14·93 grammes) assumed for that standard. G. F. H.

64. GREEK COINS.

THE Greek coins illustrated in Plate LXI, nos. 2–7, are selected from a collection of 155 coins and medals of various kinds presented by a donor who desires to remain anonymous. No. 2 is a tetradrachm of Leontini in Sicily, of the middle of the fifth century B.C., with a head of Apollo on the obverse and on the reverse a lion's head (the punning emblem of the city) surrounded by four grains of corn. On no. 3, a tetradrachm of Messana of about the same date, the nymph Messana is shown driving a mule-car; on the reverse is a hare; and this issue is distinguished from others by a fly represented on an exaggerated scale under the hare. No. 4 is a decadrachm of Syracuse of about 400 B.C.; the well-known type of the head of Arethusa is that associated with the engraver Euaenetus, but this is one of the unsigned issues for which he was probably not personally responsible. Nos. 5 and 6, tetradrachms struck in Sicily by Carthaginians in the fourth century, show a female head imitated from the Arethusa of Syracuse; the horse and palm are characteristic Carthaginian emblems. Finally, no. 7 is a tetradrachm of Antiochus of Syria, possibly the second of that name (261–246 B.C.) with the usual Seleucid type of Apollo seated upon an omphalos. G. F. H.

65. BRONZE PORTUGUESE SOLDIER FROM BENIN.

THE art of bronze-casting was introduced on the West Coast of Africa by the early Portuguese voyagers of the sixteenth century. The method employed is that known as *cire-perdue*, or casting from a wax model which was destroyed in the process. The Museum collection includes many examples of this industry, mostly in the form of plaques with figures in high relief, but the specimen recently acquired is of unusual interest on artistic and technical grounds.

It is the figure, 14¾ inches high, of a Portuguese soldier, standing with his matchlock arquebus at the 'present' (Plate LXII). He wears a morion with curved brim, pointed front and back, and decorated with engraved strap-work, possibly reproducing the etched strap-work ornament found on European morions of about 1580. Flexible cheek-pieces, hanging in front of the ears, protect the chin-strap, and at the back are pendants, probably to protect the neck from the sun. The body-clothing appears to consist of a tunic over an under-garment with short sleeves, and trunks with cod-piece. The under-garment and trunks are ornamented with a design which strongly suggests chain-mail, but, since the same ornament appears on the foot-gear, this interpretation is open to doubt. Over the tunic is a kind of pectoral, supported by shoulder-straps, exactly in the form of the hide 'back-and-breast' worn by the natives as body-armour.

This equipment must have afforded excellent protection against arrows, and was no doubt adopted by the Portuguese in accordance with conditions of local warfare. A powder-horn is shown suspended by chains from the pectoral on the left side, and on the right is a bullet-pouch suspended from a leather belt. Stuck in the belt, close to the pouch, is a dagger with the type of pommel known as 'ear pommel', sometimes found on semi-oriental weapons used in Europe, usually of Venetian make. The sheath, however, appears to be of sewn hide, and characteristically African. The matchlock arquebus clearly shows the details of match-holder, backsight, and foresight. The space, however, which should be occupied by the barrel is flat and rough, and suggests either imperfection in casting or a subsequent break.

Several somewhat similar figures exist in other collections, but are considerably inferior, both in artistic and in technical qualities, to the specimen here described. In the pose of his figure the native artist has succeeded in expressing an alert vigour which is quite admirable, while his meticulous attention to such details as strap-buckles shows that he was an acute observer. As a portrait of a sixteenth-century European, produced by a native African artist of no mean calibre, the figure is a notable acquisition to the National Collection.

a

b

LXII. BRONZE FIGURE FROM BENIN

LXIII *a*. BOW PORCELAIN FIGURES

LXIII *b*. MEISSEN PORRINGER

Mr. J. G. Mann, of the Wallace Collection, has been most kind in contributing notes on the armour and equipment, which are incorporated in this short description. T. A. J.

66. THE RIDEWARE CHARTULARY.

CHARTULARIES, or volumes in which the evidences for ownership of a property are transcribed for record, are chiefly, in this country at least, of monastic origin, but they had not probably been in use for such bodies for more than a century before private owners began to imitate them; yet the number of such private chartularies extant is comparatively very small. The earliest in the Museum collection is that of the Braybroke family (Sloane MS. 986), and an example with heraldic illustration of the late fourteenth century is the Pedwardyn chartulary (Additional MS. 32101). But the Rideware chartulary, lately purchased (Egerton MS. 3041), has special features of interest. Sir Thomas de Rydeware, for whom the book was written in 1308–9, was fifth in descent from a William de Rydeware, *temp.* Stephen, who is represented as the son of Atsor or Asser Geun, an Englishman in favour with William Rufus. The property at Hamstall Ridware in Staffordshire and elsewhere, after passing twice into the female line (Cotton, then Fitzherbert), was sold in 43 Eliz. to the Leighs with whom it remains. Apart from great topographical interest, the volume is attractive from being decorated by the scribes with some charming pen-and-ink drawings, substituted for initials or added in the margin. Thus besides a charter of Edward II introduced by a really well-executed figure of the King enthroned beneath architectural ornament, a figure in similar style of the Prior of Dudley, and cruder representations of Earls of Derby (with Ferrers arms) and various abbots, &c., we have marginal pictures of houses and trees calling attention to a grant in a place named Woodhouse, trees with birds opposite a deed about a wood, sheep on hills for one concerning pasturage, stumps of trees for an essart, &c. There are many amusing grotesques, and the scribe's masterpiece is a lively sketch of a hunting procession returning to a castle from the forest, the sportsmen being hares, with a pig riding on a dog, and the spoil including a cock and a dog borne to execution on an axe. The fund

from which the purchase was made will reach its centenary next year, and by means of this permanent endowment, augmented by the bequest of Lord Farnborough, the Egerton Collection now constitutes no ignoble memorial to its founder, Francis Henry, 8th Earl of Bridgewater. J. P. G.

67. ENGLISH AND CONTINENTAL PORCELAIN.

THE generous gift in 1923 by the late Mr. and Mrs. Frank Lloyd of a large collection of Worcester porcelain of the finest quality is recalled by the gift from their daughter, Mrs. Garwood, of twenty-two pieces of English and Continental porcelain from her parents' collection. Eight of these are Worcester, of types previously unrepresented here. To the Chelsea factory belongs a partridge tureen with red anchor mark, there are three examples of Derby-Chelsea and a single Spode piece, while from Bow come figures of a monk and nun, as well as the very unusual pair of figures illustrated here (Plate LXIII *a*). Although they are unmarked, the colouring is typically Bow, while the modelling is that of the 'T°'-marked figures associated with the name of Tebo.

The remaining five pieces are fine early examples from the Royal Saxon factory at Meissen. The covered porringer here illustrated (Plate LXIII *b*) is decorated in the handles with the monogram F.A. in openwork. These are the initials of the Elector Frederick Augustus II of Saxony, and their occurrence is especially interesting since they date the piece to within a year. Frederick Augustus became Elector of Saxony on 1 February 1733, he was chosen King of Poland on 5 October of the same year and crowned at Cracow on 17 January following. After becoming King of Poland he adopted the monogram A.R. (for Augustus Rex). The porringer was undoubtedly made for the personal use of the Elector, and the model is hitherto unknown to the leading German authorities on the subject.

Next in interest is a teapot in the form of a phoenix, modelled by Johann Joachim Kändler after a Chinese original in red stoneware. Another teapot with *chinoiserie* designs has the K.P.M. mark, while a milk-jug with harbour scenes in panels reserved on a ground of olive-green, studded with 'Indian flowers', and an Italian Comedy

figure of a bearded man from a Kändler model complete Mrs. Garwood's generous and welcome gift.

Height of the figures 9·2 inches, 8·8 inches, of the porringer 3·7 inches.

W. K.

68. THE HEYTESBURY PAPERS.

WILLIAM A'Court, 1st Baron Heytesbury, somehow escaped becoming conspicuous in his diplomatic career. The *Dictionary of National Biography*, after apparently overlooking his existence in the A volume, gave him a little less than a column under H. Yet he had difficult duties to perform, and, generally speaking, enjoyed the confidence of the Foreign Secretaries under whom he served. In acquiring his papers, which will make about fifty-four volumes, the Museum gains a large number of confidential private letters from Castlereagh, Canning, Aberdeen, Palmerston, and Wellington, which are by no means unimportant for the history of British foreign policy. He was concerned in some side-issues of the Napoleonic period, first as Commissioner for the affairs of Malta, on which he reported in 1812, then as envoy to the Barbary States, and in 1814 as minister at the Court of Sicily. The notes of an interview with Castlereagh, 16 May 1814, are quite interesting with regard to that statesman's views on the general settlement, and his letters and A'Court's experiences of political reconstruction in Sicily are instructive. Castlereagh complimented him on his conduct at the time of the Naples revolution, the narrative of which forms a volume. Spain from 1822 to 1824 and Portugal from 1824 to 1827 were not happy enough internally to have no history, but perhaps the greater interest of Canning's correspondence lies in the references to South America. As Ambassador to Russia, 1828-32, what with the general unrest of 1830, the Polish and the Turkish wars, and the difficult position of British policy in regard to Greece, he had still no easy task, and Aberdeen and Palmerston contributed largely to the correspondence. Throughout Heytesbury must have retained a reputation for adaptability to responsible situations, since only the fall of Peel's government in 1835 prevented his becoming Governor-General of India.

J. P. G.

69. CHARLES DICKENS AND 'GEORGE ELIOT'.

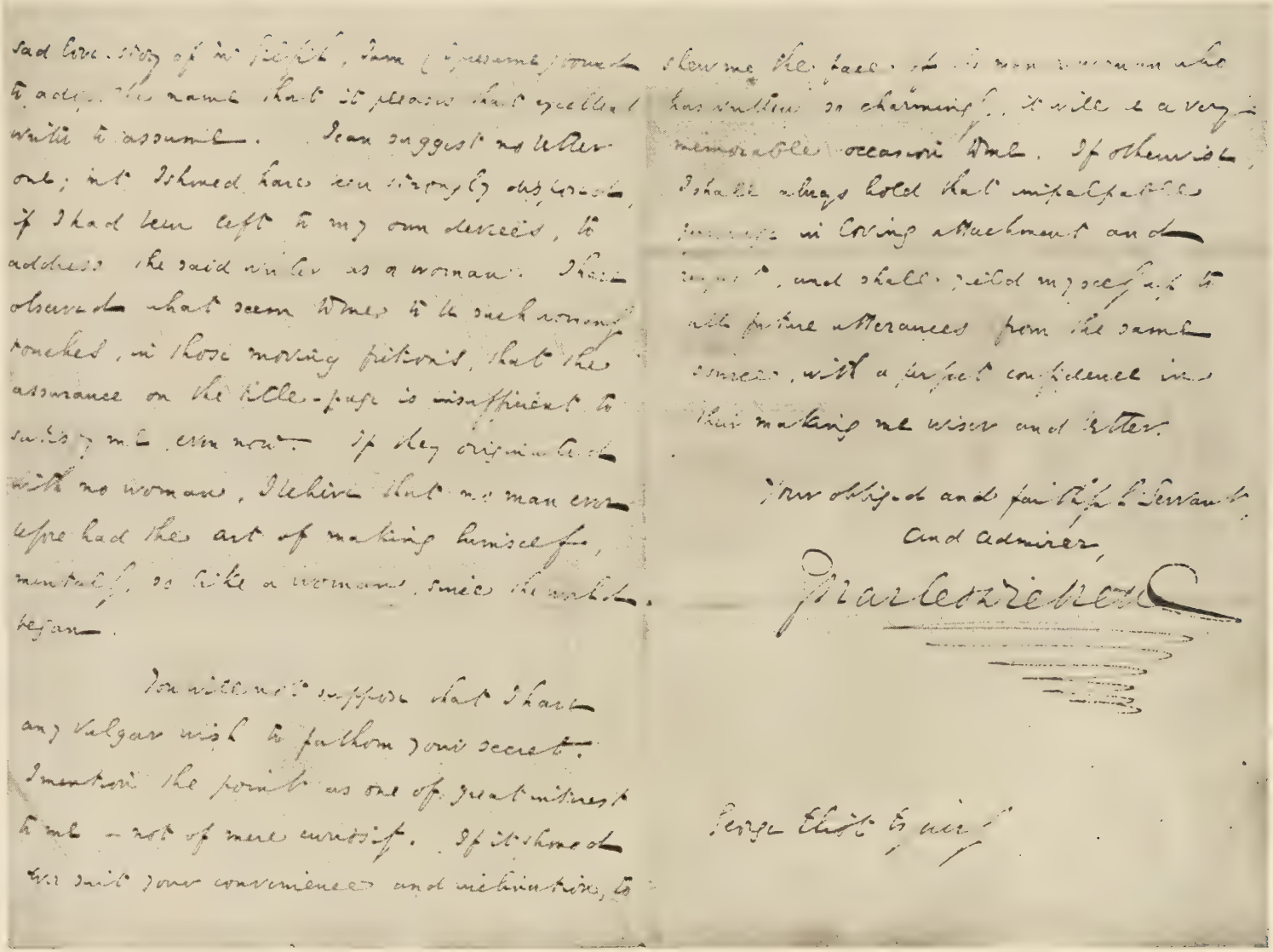
MISS ELSIE DRUCE has presented to the Museum an interesting autograph letter of Charles Dickens to George Eliot acknowledging the gift, through Messrs. Blackwood, of a copy of *Scenes of Clerical Life* (Plate LXIV). The letter, which Mr. Cross printed in his *Life* of George Eliot (the covering letter is in Dickens's printed *Letters*), shows that Dickens had divined (what Thackeray failed to guess) that the writer was a woman. It was written 18 January 1858, after reading the first two of the tales only.

'. . . The exquisite truth and delicacy, both of the humour and pathos of those stories, I have never seen the like of; and they have impressed me in a manner that I should find it very difficult to describe to you, if I had the impertinence to try. In addressing these few words of thankfulness to the creator of the sad fortunes of Mr. Amos Barton, and the sad love-story of Mr. Gilfil, I am (I presume) bound to adopt the name that it pleases that excellent writer to assume. I can suggest no better one; but I should have been strongly disposed, if I had been left to my own devices, to address the said writer as a woman. I have observed what seem to me to be such womanly touches, in those moving fictions, that the assurance on the title-page is insufficient to satisfy me, even now. If they originated with no woman, I believe that no man ever before had the art of making himself, mentally, so like a woman, since the world began. You will not suppose that I have any vulgar wish to fathom your secret. I mention the point as one of great interest to me—not of mere curiosity. If it should suit your convenience and inclination, to show me the face of the man or woman who has written so charmingly, it will be a very memorable occasion to me. If otherwise, I shall always hold that impalpable personage in loving attachment and respect, and shall yield myself up to all future utterances from the same source, with a perfect confidence in their making me wiser and better.'

The address is 'George Eliot Esquire'. J. P. G.

70. THE ASHENDENE *DON QUIXOTE*.

THE Department of Printed Books has received by gift from Mr. C. H. St. John Hornby a magnificent copy, printed on vellum



LXIV LETTER OF CHARLES DICKENS TO 'GEORGE ELIOT'

LXV GOLD HEAD-DRESS FROM UR

and bound in whole morocco, of the first volume of his edition of *Don Quixote* in Thomas Shelton's translation, printed at his private press, the Ashendene Press, Shelley House, Chelsea. In format the *Don Quixote* is a companion volume to the Boccaccio, the Dante and the Spensers issued from the Ashendene Press; but it is printed in a new type specially designed and cut for this book.

The Ashendene *Don Quixote* is by far the finest edition in English, and it may legitimately be styled the best printed edition in any language. There are fine printed Spanish editions of the latter part of the eighteenth century, issued by the Madrid firms of Ibarra and Sancha, and there is a sumptuous 'monumental edition' published with assistance from the Spanish Government at Madrid in 1917, which is not in the Museum collection; but all these, especially the last mentioned, owe much of their attraction to their illustrations. Mr. Hornby's edition is not illustrated; it has, however, specially cut decorative capitals and border-pieces.

Except for some ten of the rare early pieces, the Department has received, as gifts from Mr. Hornby, all the Ashendene Press publications, but this is the first specimen it possesses printed on vellum.

H. T.

71. A GIFT FROM THE ITALIAN GOVERNMENT.

A VOLUME which was recently the subject of a special presentation by the Italian Government to the British nation has been deposited in the Department of Printed Books and placed on exhibition in a special case in the King's Library. It consists of a copy, printed on Japanese paper, of the Centenary edition of the Poems of Ugo Foscolo, printed in Bodoni type by the Government Printing Press at Rome. The copy presented, which is handsomely bound in full morocco, is offered in memory of the hospitality shown to Foscolo during his residence as an exile in England and in recognition of the spiritual affinity of the two nations. It contains a specially printed Dedication, which is signed in autograph by Signor Mussolini and runs as follows:

'Alla Inghilterra, ospitale exilio e primo sepolcro di Ugo Foscolo, il Capo del Governo Italiano nel centenario della morte del poeta d'Italia per riconoscimento e augurio di costante spirituale concordanza delle due nazioni d. d. d.'

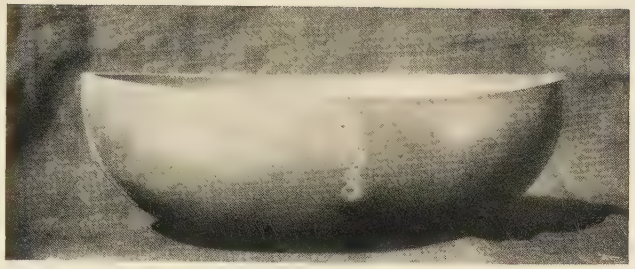
R. F. S.

72. THE EXCAVATIONS AT UR, 1927–8.

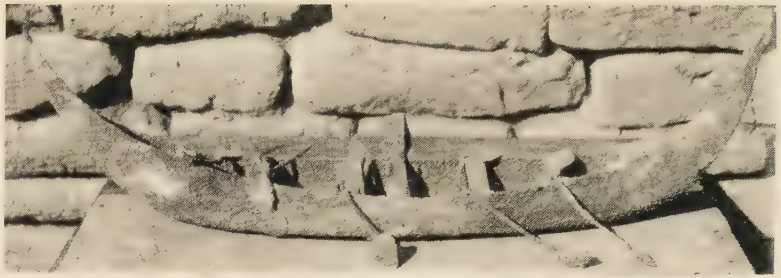
MR. WOOLLEY'S work at Ur this season for the British Museum and the Museum of the University of Pennsylvania has gone on from success to success. His discoveries of the early royal tombs last year presaged remarkable finds this season, which have materialized in full measure. More tombs of the early period have come to light, with chambers constructed in unhewn stone and roofed also in stone, the roof being usually a corbelled vault over a wooden centering. These chambers are either at the bottom of a shaft or approached by a stepped dromos. The chief of these tombs is that of a king or prince named Meskalamdug, who lived somewhere between *c.* 3500 and *c.* 3000 B.C. It contained the hardly recognizable remains of the royal body, with a great treasure of gold about it, including a gold head-dress in the form of a wig, a silver belt with a gold dagger and a whetstone of lapis-lazuli, gold bowls and cups, a silver jug, gold ear-rings and fine gold axeheads and daggers, and many other objects of gold, silver, and copper. The stone hilt of one of the daggers much resembles that of the Middle Minoan sword found at Mallia two or three years ago by the French excavators in Crete.

With this king or chief were buried many of his retainers. The bodies of women, children, and soldiers were found in trenches, with only personal adornments and belongings and arms. There is no doubt that the prince was accompanied to the next world by his servants and harem, who were slaughtered at the grave to follow him thither; and these are their bodies. In Egypt this custom is only paralleled actually by Reisner's discoveries in Nubia (the burial of Hapzefai, *temp.* Senusret I); but there is little doubt that the ushabti-figures were in reality substituted for retainers originally slain at the grave, just as were the pottery ladies, warriors, camels, and horses of T'ang graves in China.

One object is a wooden harp covered with silver and gold, the instrument of the royal harpist, who also was killed and buried here. Another object of the greatest interest from this tomb is a chariot of wood adorned with bands of mosaic and heads of lions and bulls in silver and gold. The remains of the two asses that had drawn it (the horse was not yet known in Mesopotamia) lay on either side of the pole:



a



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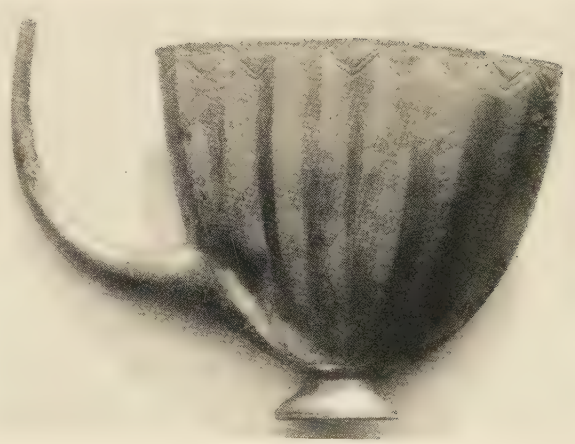

e

LXVI. THE ROYAL TREASURE OF UR

a. GOLD BOWL WITH INSCRIPTION
b. SILVER BOAT
c. GOLD LION'S HEAD FROM CHARIOT
d. ELECTRUM DONKEY
e. GOLD CUP

a

b

LXVII. THE ROYAL TREASURE OF UR

a. COPPER DAGGER WITH GOLD AND SILVER HANDLE; ELECTRUM AXE-HEAD AND DOUBLE AXE

b. GOLD PIN, COPPER DAGGER WITH GOLD HANDLE, GOLD RINGS

they wore collars of copper. On the pole was the rein-ring of silver, surmounted by an electrum figure of a donkey of extraordinarily realistic character. With the asses were the remains of three grooms.

Later in the season was found another royal tomb. The door of this was guarded by six dead soldiers, wearing copper helmets and carrying spears. At the foot of the dromos were two heavy four-wheeled chariots each drawn by three dead oxen, with silver rings in their noses and silver collars: on the poles were figures of bulls like that of the donkey on the other chariot. With them were their grooms. The whole area was littered with the bodies of the slain household, of whom there were fifty-eight counted, including eleven harem-women with gold head-adornments. The burial-chamber itself had been plundered in ancient times, but there was left a remarkable silver model of a boat, complete with oars and awning-support, which reminds us much of Egyptian funerary custom.

Close by was the tomb of the queen or priestess Shub-ad. The body lay on a wooden bier, almost hidden beneath two great votive lamps of silver. The remains of the body were covered with masses of beads in gold and semi-precious stones, which must have formed a bead-cloak, fastened by gold pins. On the head was a heavy gold head-dress of elaborate character, and ornaments of gold adorned the limbs.

It is evident that these are discoveries of the highest importance, rivalling that of the tomb of Tut'ankhamen, and far older. It is hoped that most of these finds will be on view at the British Museum in the course of this summer. Contributions to the cost of the work, which will no doubt have to be continued for another season, will be welcome, and should be sent to the Director of the British Museum.

H. R. H.

73. MAORI WOOD-CARVINGS.

A VERY interesting series of wood-carvings from New Zealand has recently been presented to the Ethnographical section by Mrs. M. Reid. They comprise for the most part wooden lintels and house-boards carved with characteristic designs and inlaid with *haliotis* shell. The carving is in the best style, and belongs, evidently, to a period when stone tools were still in use. Additional interest

attaches to the collection from its having been acquired by the donor's father, Capt. J. P. Luce, R.N., when in command of H.M.S. *Elk*, and brought to England in 1867 (Plates LXVIII *a*, *b*, and LXIX *a*.

The Department has also acquired an excellent example of a canoe-prow of a type characteristic of the North Island (Plate LXIX *b*). The open-work carving, with its design of interlocking spirals, is particularly pleasing, though the specimen is neither as old nor as perfectly finished as those above described. It belonged formerly to a Waikato chief named Tawhio, who parted with it to a European in 1903. T. A. J.

74. OTHER GIFTS.

AMONG the other gifts received by the Trustees during the past quarter, the following may be specially mentioned :

Catalogue of the Incunabula belonging to the collection of Dr. Victor von Klemperer, of Dresden, by Dr. Konrad Haebler ; presented by Dr. von Klemperer.

Thirty-two Tudor theological works ; presented by Sir Leicester Harmsworth, Bart.

Charter of the Merchants of the Staple of England ; deposited by the Company on indefinite loan, as were (in 1918 and 1919) the minute-books and ordinances of the Company.

Three drawings by Fantin-Latour, from the collection of the artist's widow ; two presented through the National Art-Collections Fund by Mr. H. Van den Bergh, and one (with an album of reproductions of all the artist's lithographs) by Messrs. F. and J. Tempelaere.

Three drawings by John Downman of members of the family of Way ; presented by Miss Olivia Way.

Catalogue of La Collegione Gualino, Vol. I, compiled by Dr. L. Venturi for private circulation ; presented by Signor Riccardo Gualino, of Turin.

Selected books, pamphlets, maps, &c., bequeathed to the Department of Egyptian and Assyrian Antiquities by the late Mr. Somers Clarke, F.S.A.

Reproduction of the smaller head of Queen Nefretiti, found at

a

b

LXVIII. MAORI WOOD-CARVINGS

a

b

LXIX. MAORI WOOD-CARVINGS

Tell el-Amarna by the Deutsch-Orient Gesellschaft, and now at Berlin ; presented by Mr. E. M. B. Ingram, C.B.E.

Vase of red polished ware in the form of a squatting ape, of the Middle Kingdom (*c.* 2000 B.C.) ; presented by Mr. G. D. Hornblower.

Cast of the large inscription from Uriconium (Wroxeter), set up by the Civitas Cornoviorum in honour of the emperor Hadrian, an exceptionally fine example of Roman lettering ; presented by the Birmingham Archaeological Society.

EXHIBITIONS

I. AN EXHIBITION OF TWENTIETH-CENTURY FOREIGN PRINTING.

AS a sequel to the exhibition of Twentieth-Century English Printing held in 1926-7, an exhibition of Twentieth-Century Foreign Printing has been arranged in the King's Library. In the exhibition of English Printing fifty-three specimens were shown; and it was possible to illustrate many classes and varieties of typography, owing to the fact that the Museum receives by copyright or by gift almost every book printed in the United Kingdom. In the case of Foreign Printing there is not the same wide field of selection, as the Museum is able to purchase but few of the specimens of fine printing produced abroad, and the total has hitherto not been greatly increased by presentations. Nevertheless, owing to the number of foreign countries represented in the present exhibition and the different traditions prevailing in each, an even greater variety has resulted from a choice among the available material, although the choice has been almost entirely limited to post-war productions.

In the new exhibition, seventy-five specimens are shown. The countries represented are as follows :

(1) *United States of America.* Sixteen specimens are shown, representing presses of New York and San Francisco and the University Presses of Harvard, Princeton and Oregon; in the last case the book shown was produced by the senior students of the University Class in Typography. The exhibits illustrate, among other things, the similarity of the American and English traditions, the

continued supremacy of Mr. Bruce Rogers as a book designer, and the work of the Grolier Club in fostering fine printing.

(2) *Germany.* Fifteen specimens are shown, of which three are in Gothic type, the rest being in Roman. Noticeable are the Hamlet in English produced by the Württembergische Staatliche Kunstgewerbeschule at Stuttgart, and the edition of Virgil's Eclogues and Georgics with German translation produced by Count Harry Kessler at his Cranach Press in Weimar, an international publication in which a French artist and English typographers have collaborated.

(3) *Holland.* Thirteen specimens are shown, of which twelve are in Roman or Italic type. The books are in English or French, as well as in Dutch. In general, fine printing in Holland is of the Cobden-Sanderson school, and is equal to the best work produced elsewhere.

(4) *France.* Sixteen specimens are shown, which heighten the pictorial effect of the exhibition, as French tradition requires illustration in its best books, whereas in England and the countries mentioned above fine printing relies more for its effects on simple typography.

(5) *Spain.* Five specimens are shown, printed, as is customary in this country, in types of French or German origin.

(6) *Italy.* Four specimens are shown; and in another part of the King's Library the copy of Ugo Foscolo's poems presented to the British Nation by the Italian Government is also exhibited.

(7–10) *Sweden* with two specimens and *Denmark* with one, *Poland* with two and *Czecho-Slovakia* with one, are countries where fine printing is not so prevalent, or which are poorly represented in the Museum collection.

It is proposed to vary the selection of books exhibited, as occasion offers.

II. ANTIQUITIES FROM LUBAANTUN.

AN exhibition, supplemented by photographs, of the archaeological finds made during last season's operations at Lubaantun has been arranged in the Assyrian Basement in the British Museum. A preliminary report of the season's work has already been given

(p. 71 of this volume), and a full account has since been published for the Trustees in monograph form (see p. 109 below).

The objects selected for exhibition comprise a long series of pottery figurines, of considerable artistic merit, which provide interesting evidence with regard to the costume and ornaments of the Early Maya. Supplementary to this series is a number of ornaments in jadeite, shell, and bone, the use of which is illustrated in the pottery figurines.

Of these ornaments the most interesting is the major portion of a bone ear-ornament, of a type familiar from the Maya MSS. that have been preserved, but which is the first actual example yet discovered.

The fragments of pottery unearthed display great variation of technique and ornament. Portions of finely-painted vases were discovered in quantities, as well as ware of a coarser quality with impressed and engraved designs. In a few cases sufficient fragments of an individual pot were recovered to permit a reconstruction.

Among the stone remains are finely-flaked spear-heads and knife-blades of chert and obsidian, and polished axe-blades of volcanic rock. But the most interesting are fragments of finely-made bowls of calcite, hitherto unknown in this area. Another find of importance consists of two flaked chert blades of 'excentric' form, of a type hitherto believed to be peculiar to the region of Benque Viejo in the Cayo District. These probably found their way to the south of the Colony as articles of trade or exchange. Fragments of *metates*, the stone slabs on which the early inhabitants ground their maize, were discovered in quantities, and it has been possible to restore a type-series in their entirety.

The progress of excavation proved that all the early masonry was originally coated with a fine white stucco, and, in certain cases, decorated with stucco modelling. In the interior of one mound fragments of a colossal human face, in this material, were excavated, which are exhibited in the same case as the pottery figurines.

In the heart of another mound, entirely concealed by later masonry, a platform was discovered which once supported a temple that had evidently been destroyed by fire. Large fragments of the stucco wall-facings were discovered, showing, on the reverse side, the

impress of the beams against which they had been plastered. One such fragment is exhibited in the central case.

So far every mound or terrace investigated by excavation proves to have been erected around or over an earlier construction ; and in the central complex of mounds, to which particular attention was devoted last year, at least seven architectural phases are evident. The plans and photographs exhibited have been selected to illustrate this particular feature of the site, the foundation of which evidently belongs to a very early period of Maya history. The remains discovered in association with the later architectural phases belong to the Early Maya period. There is every prospect that further excavation behind the earlier, submerged constructions will provide evidence regarding the origin and development of Maya culture, which is, at present, somewhat of an enigma. T. A. J.

RECENT PUBLICATIONS.

PART XL of *Cuneiform Texts from Babylonian Tablets in the British Museum*, by C. J. Gadd, contains on fifty plates the texts of about ninety tablets or fragments of tablets, all forming part of the series of Assyrian omen-tablets which has occupied Parts XXXVIII and XXXIX. One group deals with houses and chapels, another with divination from animals. Dr. Hall (who writes a brief preface) and Mr. Gadd call attention to the curious fact that the name of Sargon of Agadé is attached to certain omens connected with horses, which would seem to imply that the horse was known in Babylonia before the middle of the third millenium B.C. It is suggested, however, that in their original form these omens related to asses, evidence of the use of which in Sumeria at an even earlier period has been forthcoming in Mr. Woolley's latest discoveries, while the horse was not known until much later.

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The October and January numbers of the *Antiquaries' Journal* contain preliminary reports by Mr. Woolley on the work of the 1926–7 season at Ur. These reports, which by the kindness of the Society of Antiquaries have now appeared regularly since January 1925, and have been made available in separate reprints which can

be purchased (price 1*s.* 6*d.* each) at the Museum, are the official interim reports of the Joint Expedition, pending the production of volumes in full detail, of which that on Al-'Ubaid, issued last year, is the first specimen. They supersede, being far more detailed, the first announcements given to the press in the course of the season. Last season's report falls into two parts, the first dealing with the excavation of buildings, most (but not all) belonging approximately to the time of Abraham, and the second with the early cemetery, from which came the gold dagger and other objects described in Art. 17 of the present volume, and which during the season now current has yielded the still more remarkable discoveries recorded in Art. 72 in the present part. The report on the buildings (39 pp.) includes photographs, plans and restorations (due to Mr. A. S. Whitburn, the architect attached to the expedition), which give a clear idea of the nature of the public and private buildings (curiously like those of present-day Baghdad) of the beginning of the second millennium B.C. The report on the cemeteries (29 pp.) is illustrated by photographs of the graves and of the principal objects found in them.

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Similarly the *Journal of the Royal Anthropological Institute*, in its number for July–December 1927, gives a report, by Messrs T. A. Joyce, J. Cooper Clark, and J. E. Thompson, of the British Museum Expedition to British Honduras in 1927. The report (which is obtainable separately at the Museum, price 1*s.* 6*d.*) deals first with the further work done on a part of the site of Lubaantun, where Mr. Joyce had worked in the previous year ; secondly with sites on the bank of the Pusilha river, visited by Mr. Thompson ; thirdly with Mr. Thompson's very interesting ethnographical observations of the natives of these regions ; and fourthly with the exploration, by Mr. Joyce and Dr. Gann, of the site to which they gave the name of Minanhá. The report is copiously illustrated with photographs. The architectural and chronological problems of Lubaantun are still far from being solved, and it is hoped that it will be possible to send another expedition to that site not later than next year. Meanwhile a small expedition has started, to investigate more fully the ruins in

the Pusilha district and perhaps elsewhere. It is much to be hoped that public support will make it possible to follow up these preliminary researches, and to clear up the problems of Central American archaeology. The Colony is co-operating to the best of its ability, giving both money and facilities ; and generous friends, notably Mr. H. S. Wellcome, Mr. H. G. Beazley, and Capt. Gruning, have contributed liberally to the finance of the expedition.

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Islamic Pottery of the Near East forms the subject of the latest addition to the series of picture postcards in colour (set C. 14, 15 cards, price 2*s.* 6*d.*). This handsome ware ranges from the tenth to the fourteenth century, with one example, a lustred bottle with dark blue glaze, from the seventeenth. The series includes one example each of the early 'Amul' and 'Zenjan' ware (the terminology of Near Eastern pottery is notoriously precarious), several specimens of 'Rhages enamels' and Sultanabad ware, two fine thirteenth-century tiles, a dish from Rakka, and a bowl from Fostat. The cards are of the larger size.

NOTES

Special exhibitions planned for the coming spring and summer include the following : Drawings and prints of Albrecht Dürer and Goya, in commemoration of the centenaries of these artists ; objects presented by the National Art-Collections Fund, or acquired through its help, during the twenty-five years of the existence of the Fund, which will be celebrated this year ; and the finds of the last season from the Royal Tombs of Ur.

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Covers are being prepared for the annual volumes of the Quarterly. Details will be announced later.

THE BRITISH MUSEUM QUARTERLY

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each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

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